

2002-2003



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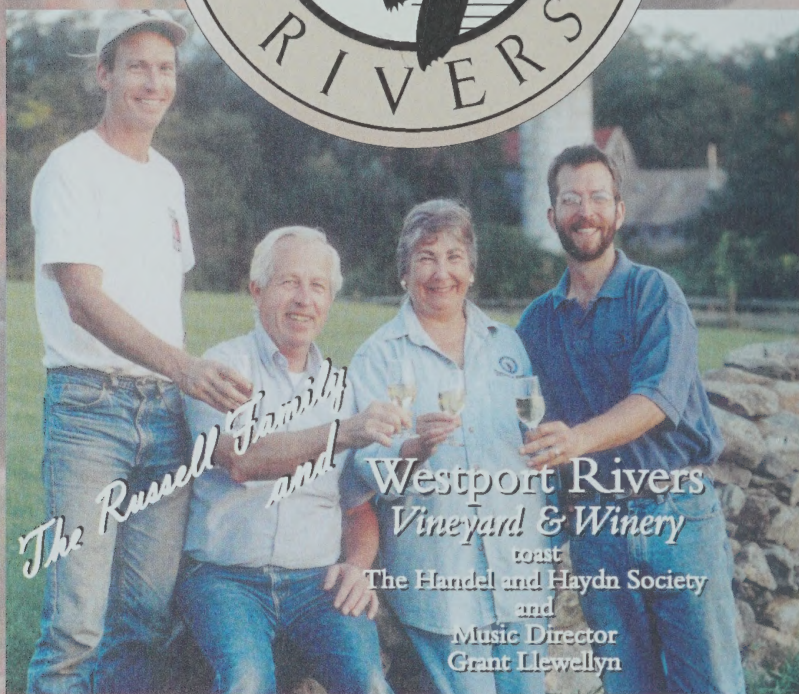
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Program

2002–2003 Season

Friday, February 14, 8.00pm
Sunday, February 16, 3.00pm
Symphony Hall, Boston

Grant Llewellyn, conductor

The Dizzy Gillespie Alumni All-Stars

Jon Faddis, trumpet; Andres Boiarsky, saxophone, clarinet; Slide Hampton, trombone;
Duke Lee, percussion; John Lee, bass; Dennis Mackrel, drums; Renee Rosnes, piano

Concerto for Two Trumpets in C Major, RV 537

Antonio Vivaldi
(1678–1741)

Allegro • Largo • Allegro

Jesse Levine, John Thiessen, trumpets

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Jazz selections performed by the Dizzy Gillespie Alumni All-Stars

Concerto Grosso in F Major, Op. 6, No. 9

George Frideric Handel
(1685–1759)

Largo • Allegro • Larghetto

Allegro • Menuet • Gigue

—INTERMISSION—

Jazz selections

Brandenburg Concerto No. 2 in F Major, BWV 1047

J.S. Bach
(1685–1750)

(Allegro) • Andante • Allegro assai

John Thiessen, trumpet • Christopher Krueger, recorder
Stephen Hammer, oboe • Daniel Stepner, violin

Jazz selections

The jazz selections will be announced from the stage.

The program will run for approximately two hours.

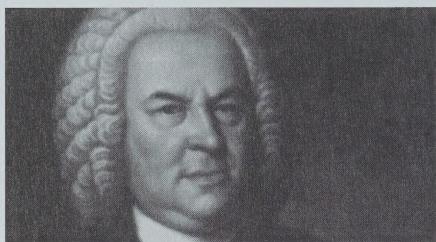
The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Program Notes

Concerto Masters

Today's program features three concertos—a double concerto and two concerti grossi—composed by three masters of the high Baroque: Antonio Vivaldi (1678–1741), George Frideric Handel (1685–1759), and Johann Sebastian Bach (1685–1750).

BAROQUE MASTERS: VIVALDI, HANDEL, BACH



Johann Sebastian Bach

| | |
|---------|--|
| 1678 | Vivaldi born in Venice, March 4 |
| 1685 | Handel born in Halle, February 23 |
| | Bach born in Eisenach, March 21 |
| 1703 | Handel moves to Hamburg |
| | Vivaldi ordained as a Roman Catholic priest |
| 1703–16 | Vivaldi <i>maestro di violino</i> at the Pio Ospedale della Pietà, an orphanage for girls |
| 1705 | Handel's first opera, <i>Almira</i> , premieres |
| 1707–10 | Handel lives in Italy |
| 1708–17 | Bach is Court musician at Weimar |
| 1712 | Handel moves to London |
| 1711 | Vivaldi publishes <i>L'estro armonico</i> , Op. 3 |
| 1714–17 | Bach's first cantata cycles |
| 1716 | Vivaldi appointed <i>maestro de' concerti</i> at the orphanage; begins long period of travel |
| 1721 | Bach dedicates the Brandenburg concertos |
| 1723–50 | Bach is Cantor of St. Thomas Church, Leipzig |
| 1727 | Bach composes his <i>St. Matthew Passion</i> |
| 1740 | Handel publishes 12 Grand Concertos, opus 6 |
| 1741 | Vivaldi dies in Vienna, July 28 |
| 1742 | Handel's <i>Messiah</i> premieres in Dublin |
| 1750 | Bach dies, July 28 |
| 1759 | Handel dies, April 14 |

Vivaldi composed some 500 concertos of which approximately 350 are for one solo instrument and about 40 are double concertos. He played a major role in standardizing the form of the late Baroque concerto and was widely emulated by his contemporaries, including J.S. Bach. Vivaldi established as the norm the three-movement plan (fast – slow – fast) of the concerto, and was the first composer to regularly employ ritornello form to provide a structural framework for the fast movements. In ritornello form, a recurring musical refrain ("Ritornello") played by the full ensemble (the Tutti), alternates with Episodes in which the soloist predominates and that may or may not incorporate the principal themes.

Vivaldi's Concerto for 2 Trumpets in C Major begins with a prominent descending C-major triad in the trumpets. The texture alternates between the solo trumpets playing in unison, imitating each other, and playing in parallel motion (playing the same melody simultaneously at different pitches), sometimes with the tutti, sometimes in alternation with them. A pervasive feature of the movement is sequences (the same musical motives repeated in succession at different pitch levels). The trumpets drop out in the Largo ("slow") middle movement which has an improvisatory quality.

The final Allegro opens with a series of fanfare-like motives and, like the opening movement, makes use of imitation, parallel motion, echo effects, and

**Antonio Vivaldi**

sequences. The ritornelli played by the strings are punctuated by virtuosic solo passages in the trumpets. There is a move to unexpected tonal regions midway through the movement which closes with a return of the opening thematic material.

Bach's Brandenburg Concertos were written over the course of several years and were not initially conceived as a set.

Handel's Concerti Grossi, Op. 6, and Bach's Brandenburg Concertos are among the finest exemplars of the Baroque concerto grosso—a concerto for a small group of soloists (the "concertino") and a tutti section (the "ripieno"), but differ in terms of their genesis, context, and scoring. While Handel's concertos were conceived as a single cycle from the outset and were composed within a five-week period, Bach's Brandenburg Concertos were written over the course of several years and were not initially conceived as a set. Handel's concertos were intended to serve as instrumental interludes between the operas, oratorios and odes he planned to present during the 1739–40 London season. The Brandenburg Concertos, on the other hand, were conceived for the intimate setting of a princely court. While Handel's Concerto calls for strings and continuo, the Second Brandenburg Concerto is scored for a heterogeneous solo

ensemble comprising a brass, woodwind, reed, and stringed instrument, and strings and continuo.

Handel's Op. 6, No. 9 is one of the twelve concertos he composed between Sept. 29 and Oct. 30, 1739. The soloists and ripienists play in unison throughout the introductory Largo which is in a stately 3/4 meter. The second movement is a sprightly Allegro in a lively 4/4 meter. The entire ensemble introduces the primary thematic material, first in the major mode, then in the minor mode, then the soloists alternate with the ripienists, sometimes with "echo" effects. The third movement, marked "Larghetto", whose dotted 6/8 meter is evocative of the Siciliano, is in the key of D minor. The tutti introduces the theme which is then repeated in somewhat varied form by the soloists. The soloists and ripienists alternate throughout most of the movement. The fourth movement, a fugue marked "Allegro", is in the home key of F major. The second violins introduce the 4-bar theme which is taken up by the first violins, followed by the violas and basses.

The Menuet is in two parts, both of which are repeated. The movement, which is in 3/8 meter, begins in the key of F minor and concludes in F major.

The work closes with a joyful Gigue in a lively 12/8 meter and, like the Menuet, is in two parts, both of which are repeated. In each of the two sections the first violins introduce the theme which is then taken

up by the second violins who are then answered by the low strings.

The exact circumstances surrounding the genesis of the Brandenburg Concertos are not known. Christian Ludwig, Margrave of Brandenburg, may have commissioned Bach to write a set of concertos when Bach visited Berlin in 1719. It is also possible that, as Bach's position at the court of Prince Leopold of Anhalt-Cöthen was becoming less appealing, the elegant dedication copy, presented in March 1721, represented a thinly-veiled application for employment.

In the Second Brandenburg Bach assembles a diverse group of solo instruments: trumpet, recorder, oboe, and violin. The work opens with a bright 8-bar ritornello played by the entire ensemble, which is followed by a series of episodes. After a shift to the minor mode the music becomes more thematically fragmented and moves to more distant harmonic regions.

The second movement, marked "Andante", is in the key of D minor in 3/4 meter, and has an

introspective, meditative quality. Scored for recorder, oboe, violin, and continuo, it is based almost entirely on a initial theme that is initially introduced by the violin then taken up by the oboe and recorder, and a "sigh" motive. The continuo line proceeds in steady eighth notes throughout.

The Allegro assai is an extroverted fugue for the 4 soloists and continuo with occasional reinforcement from the tutti. It is in the home key of F major, in 2/4 meter. The trumpet introduces the principal theme which is imitated by the oboe, violin, and recorder.

—Mary Greer

Musicologist and conductor MARY GREER is Christopher Hogwood Research Fellow for the 2002–2003 season. A graduate of Yale (B.A. and M.A.) and Harvard (Ph.D.), she directs "Cantatas in Context," a Bach cantata series in New York City. Her article on nineteenth-century performances of Bach's music in New York appears in Bach Perspectives 5 (University of Illinois Press, 2002), and her dissertation on Bach's sacred duets is to be published by Scarecrow Press

Dizzy Gillespie

Virtuoso jazz trumpeter, composer and band-leader Dizzy Gillespie (1917–93) was one of the most influential trumpet players in the history of jazz. In 1935 he joined the Frank Fairfax Band in Philadelphia where his antics earned him his nickname. Two years later he was hired by the Teddy Hill Band in New York, replacing his idol, Roy Eldridge. In 1939, he joined the Cab Calloway Band as a soloist and occasional composer-arranger, and made over 60 recordings with the group. Starting in 1940, he participated in jam sessions at Minton's Playhouse and helped pioneer a new, more complex style of jazz called bop. In *Kerouac*, recorded in 1941, he introduced new tonal and harmonic resources to jazz and demonstrated his stylistic independence from Eldridge. In 1944, Gillespie formed a quintet that introduced bop to New York night clubs, and the following year he recorded such classic bop pieces as Salt Peanuts, Shaw 'Nuff, and Groovin' High. In June 1944 he was appointed music director of Billy Eckstine's big band. He led his own big band from 1946–50 and experimented with fusing Afro-Cuban rhythms and Afro-American jazz.

In 1953, after someone accidentally fell on his trumpet and bent the bell back, he found that he liked the sound and had trumpets built for him with the bell pointing upwards at a 45 degree angle. He formed another big band that toured the Middle East and South America in 1956.

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn, now in his second season as Music Director of the Handel and Haydn Society, has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal

Conductor of the Royal Flanders Philharmonic. Mr. Llewellyn retains an especially close link with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has appeared as guest conductor with leading orchestras of the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, the Houston Symphony Orchestra, the St. Paul Chamber Orchestra, and others. Recent projects include Mr. Llewellyn's debut with the English National Opera conducting *The Magic Flute*, *Dido and Aeneas* at Spoleto USA, and Mozart's *The Magic Flute* with the Opera Theatre of St. Louis. He was co-director of the Tanglewood Music Center Conducting Fellowship program this past summer.

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Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and period orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Now in its 188th season, the Society has a long tradition of musical excellence. In the nineteenth century, Handel and Haydn gave the American premieres of Handel's *Messiah* (1818), which the Society has

performed every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have included collaborations with prominent jazz artists, a series of semi-staged operas, weekend-long festivals, and world and American premieres. The Society's ambitious Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts. Handel and Haydn was recently nominated for a Grammy Award for its recording of Tavener's *Lamentations and Praises*.

Jon Faddis, trumpet



Jon Faddis is a complete and complex musician, conductor, composer and educator. At fifteen, Mr. Faddis impressed Gillespie at the Monterey Jazz

Festival, earning an invitation to sit in with him at the famed Jazz Workshop in San Francisco; it was the beginning of a lifelong friendship. Mr. Faddis' recordings, from early duets to his most recent solo release, the Grammy-nominated *Remembrances*, demonstrate his remarkable versatility. Mr. Faddis' distinctive trumpet work is featured on numerous soundtracks and on hundreds of recordings. In addition to teaching at the Purchase Conservatory, Mr. Faddis frequently conducts clinics and master classes around the world.

Andres Boiarsky, saxophone and clarinet



Andres Boiarsky was born in Buenos Aires, Argentina, where he began music lessons as a young child. He began to take an interest in jazz

in 1972 after attending a Duke Ellington concert in Buenos Aires. He later saw Dizzy Gillespie, who became the basic reason for him to study jazz. He is thoroughly grounded in the classics, with a conservatory education in Argentina and at the Royal College of Music in England. From 1989 to 1993 he served as musical director for Lionel Hampton's band, and since 1993 has been playing in Paquito D'Rivera's United Nation Orchestra, performing solo concerts and touring around the world with small groups.

Slide Hampton, trombone



As a master trombonist, composer, arranger and teacher, Slide Hampton is a champion of the jazz tradition and a herald of jazz evolution. When he

was twelve years old, Slide joined the Hampton Band in 1944, led by his father. In 1952 at the age of twenty, Slide preformed in Carnegie Hall with the Hampton Band, and soon branched out to work with bands led by Dizzy Gillespie, Max Roach, Thad Jones, and others. He played with these ensembles while also composing and arranging music for them. In 1977, he began a series of Master Classes in prestigious institutions such as Harvard, DePaul and Indiana Universities. In 1998 he was awarded a Grammy for "Best Jazz Arrangement with a Vocalist."

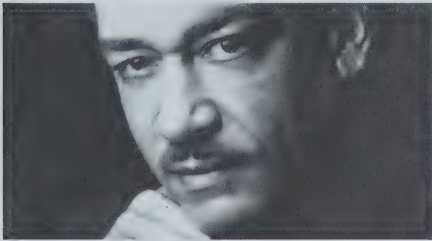
Duke Lee, percussion



A native of Brooklyn, New York, Duke Lee was taught to play congas by his father when he was just six years old. Since congas were not part of his

junior high school music department, he learned to play trumpet, guitar, flute and harmonica. Mr. Lee's big break came in 1976, when his friend, guitarist Daryl Thompson, coaxed bandleader Robin Kenyatta to let him substitute for the percussionist at New York's Storyville Jazz club. Over the years, he has performed with Dave Valentin, Stanley Cowell, Randy Brecker, Cyrus Chestnut, Duduka Da Fonseca, James Moody, and Paquito D'Rivera to name a few. Mr. Lee is also a member of the world music group, Iguazu, which has recorded 2 CDs.

John Lee, bass



Bassist, composer, educator and producer, John Lee enrolled at the Philadelphia Musical Academy in 1970. During this period he began appearing in

New York City. With drummer Gerry Brown he recorded his first solo effort entitled "Infinite Jones." Together they recorded two albums for Blue Note and two for Columbia. Mr. Lee was a member of Dizzy's various bands including the Dizzy Gillespie Quintet, the 70th Anniversary Big Band and the United Nation Orchestra. Currently, John is producing and writing as well as working as the program director for the official concert and clinic program celebrating the life of Dizzy Gillespie.

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Dennis Mackrel, drums



A child prodigy, Dennis Mackrel began playing the drums when he was two, and made his professional debut at the age of ten. Since then,

his career has taken him from Las Vegas showrooms to Broadway theatres and the Count Basie Orchestra. Mr. Mackrel has become a seasoned musician, traveling extensively and performing with many esteemed ensembles. His compositions and arrangements have been recorded and performed internationally, most notably by McCoy Tyner, whose Grammy winning CD's "The Turning Point" and "Journey" included four of Mr. Mackrel's arrangements.

Renee Rosnes, piano



Renee Rosnes studied at the University of Toronto and got her practical jazz training in Vancouver clubs, and on CBC Radio broadcasts before moving

to New York in 1986. In the late '80s, Rosnes joined "Out of the Blue," the hard bop Blue Note group of young up-and-comers. She has since released a string of acclaimed recordings. Her auspicious debut featured two striking duets with Herbie Hancock and Wayne Shorter, as well as several tunes with Branford Marsalis. In addition to touring and recording with her own groups, Rosnes currently performs with the dynamic Bobby Hutcherson, the Carnegie Hall Jazz Band (led by Jon Faddis), and James Moody to name a few.

Dizzy Gillespie Alumni All-Stars



Say "jazz trumpet" to even the most casual jazz fan, and the name Dizzy Gillespie will be one of the first responses. A half century after expanding the

parameters of bebop by fusing jazz and Afro-Cuban rhythms, Dizzy still ranks as one of the greatest trumpeters in the history of jazz. His intuitive understanding of the genre's limitless possibilities made him not only a brilliant artist but a great bandleader as well. A decade after Dizzy's passing, the Dizzy Gillespie Alumni All-Stars, an elite corps that includes some of the finest musicians to play with Dizzy, continues to tour and perform nationally and internationally to pay tribute to the master and bear witness to his legacy.

Handel and Haydn Society Orchestra

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Julia McKenzie

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VIOLA

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Myron Lutzke

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Guy Fishman

BASS

Anne Trout

Amelia Peabody Chair

HARPSICHORD

Jon Finney

Recent News

From the Handel and Haydn Society

A GRAMMY NOMINATION!



Scene from the world premiere of Tavener's *Lamentations and Praises* in 2002.

The Handel and Haydn Society has received its first Grammy nod. The Society, along with the vocal ensemble Chanticleer of San Francisco, has been nominated for a Grammy Award in the Best Small Ensemble Performance category for the recording of Sir John Tavener's *Lamentations and Praises*. The work was a co-commission by the Society, Chanticleer and the Metropolitan Museum of Art, and made its world premiere in Berkeley, California in January 2002. The Boston premiere took place last March at Sanders Theatre in Cambridge.

AWARD OF SPECIAL DISTINCTION

Handel and Haydn was inducted into the American Classical Music Hall of Fame in a ceremony on the stage of Symphony Hall last December. Other inductees this year include such acclaimed artists as soprano Jessye Norman, conductor Leonard Slatkin and composer John Cage. Founded in 1998, the American Classical Music Hall of Fame honors the accomplishments of "extraordinary individuals and institutions, and continues in its mission to help strengthen existing audiences for classical music while nurturing a new generation of classical music enthusiasts."

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CARNAVAL!: A LATIN FEAST OF COLOR AND RHYTHM

Join us Saturday, March 8 at the Four Seasons Hotel in Boston for a festive evening of fine dining, dancing, and an exciting array of silent auction items. Proceeds benefit the Society's education programs and new artistic initiatives. For reservations or more information, please call Kate Huff at 617-262-1815 or visit www.handelandhaydn.org.

COMMUNITY CONCERTS REACH NEW AUDIENCES

From February 23 through May 5 Handel and Haydn musicians will offer free concerts featuring Latin American and Spanish music at the Jorge Hernandez Cultural Center in Boston's South End and at Chelsea High School. Support for these performances is provided by The Boston Foundation, FleetBoston, and New England Financial. For a schedule of events call 617-266-3605 or visit www.handelandhaydn.org.



Soprano Luz Bermejo performing last season at the Jorge Hernandez Cultural Center.



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15

Upcoming Concerts, 2002–2003 Season

BACH AND HAYDN: MUSICAL OFFERINGS

FRIDAY, FEBRUARY 28 at 8:00pm

NEC's Jordan Hall

SUNDAY, MARCH 2 at 3:00pm

Sanders Theatre

Grant Llewellyn, directing

BACH: *Musical Offering*, BWV 1079

HAYDN: String Quartet, Op. 76, No. 3, "Emperor"

MENDELSSOHN & HOGWOOD

FRIDAY, MARCH 14 at 8:00pm

SUNDAY, MARCH 16 at 3:00pm

Symphony Hall

Christopher Hogwood, conductor

James Sommerville, period horn

MENDELSSOHN: Symphony No. 4, "Italian"

WEBER: Concertino for Horn

BACH: MINIATURE MASTERPIECES

FRIDAY, MARCH 28 at 8:00pm

NEC's Jordan Hall

SUNDAY, MARCH 30 at 3:00pm

Sanders Theatre

John Finney, conductor

Missa Brevis in A Major; Cantata No. 196

Sonata for Two Flutes and Continuo in G Major

BEETHOVEN: SYMPHONY NO. 9

FRIDAY, APRIL 11 at 8:00pm

SATURDAY, APRIL 12 at 3:00pm

SUNDAY, APRIL 13 at 3:00pm

Symphony Hall

Grant Llewellyn, conductor

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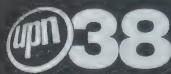
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Have you taken *note*
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The Symphony Café will open at 5:30pm for all Handel and Haydn performances, except for December 7 and December 8. Due to longer performances on these dates, the Café will open at 6pm.

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Sunday, Oct 20, 3pm

Sunday, Feb 16, 3pm

Friday, Nov 8, 8pm

Friday, Mar 14, 8pm

Sunday, Nov 10, 3pm

Sunday, Mar 16, 3pm

Wednesday, Dec 4, 7:30pm

Friday, Apr 11, 8pm

Friday, Dec 6, 7:30pm

Saturday, Apr 12, 3pm

Saturday, Dec 7, 3pm

Sunday, Apr 13, 3pm

Sunday, Dec 8, 3pm

- For reservations, please call (617) 638-9328.
- Price: \$32 for dinner (does not include service charge or tax).
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.



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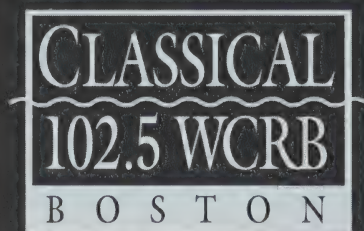
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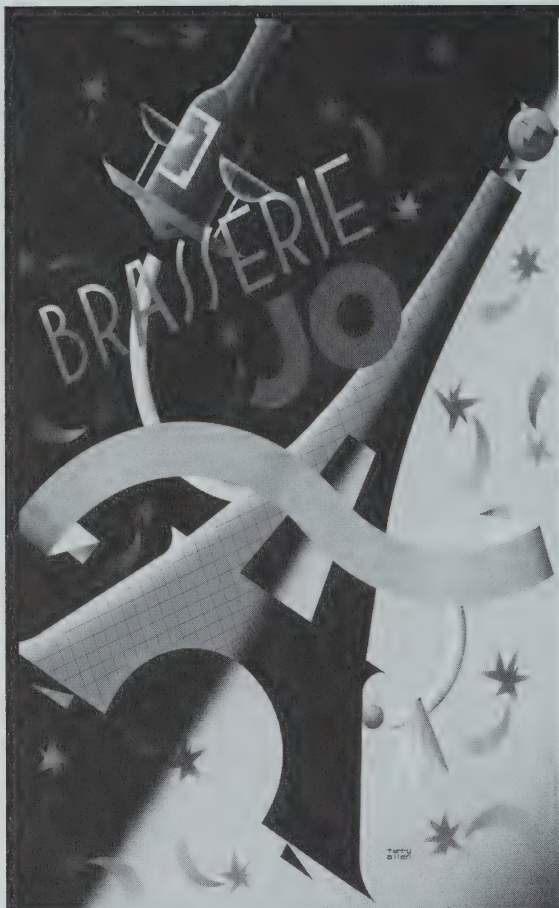
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
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